

The Musical World.

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Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 41—No. 47.

SATURDAY, NOVEMBER 21, 1863.

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5d. Stamped.

M. JULLIEN'S CONCERTS.

HER MAJESTY'S THEATRE.

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MR. SANTLEY.

(For One Night only.)

M. JULLIEN has the honor to announce that he has concluded an arrangement with Mr. Mapleson for the above-named Artists to appear at his Concerts on **TUESDAY NEXT, Nov. 24.** Mdlle. VOLPINI and Signor SIVORI.

Admission—One Shilling.

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HERR LOUIS ENGEL, R.A.M., has the honor to announce his **GRAND HARMONIUM RECITAL**, on **TUESDAY, December 1st**, at Three o'clock precisely. **Herr ENGEL** will play Handel's, Haydn's and Rossini's Sacred Music only in the First Part. The Second Part will comprehend compositions of Mendelssohn, Chopin and Schubert, as well as Original and Operatic Pieces by **Herr Engel**. The **HARMONIUM** to be used on the occasion is one of **ALEXANDER'S BEST NEW PATENT**. Stalls, 5s.; Family Tickets, to admit three (numbered and reserved), 10s. 6d.; Unreserved Seats, 2s. 6d.; to be obtained at Messrs. Potts & Co. (late Wright's), 167 North Street and 106 King's Road.

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CIVIL WAR IN AMERICA.

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(Contralto), Mr. MONTEM SMITH, Mr. CARTER (Tenors), and Mr. HENRY PHILLIPS (Bass). Solo Pianist and Accompanist, Mr. HENRY BAUMER. This party will start on a tour of professional engagements, for Oratorios and Miscellaneous Concerts, on the 28th December, and can accept engagements during January 1864. All applications to be made to Madame Weiss, St. George's Villas, 45 Gloucester Road, N.W.; Madame Merest, 7 Adelphi Terrace, Strand; and Mr. Henry Baumer, 22 King Henry's Road, St. John's Wood Park, London, N.W.

MADAME GORDON will sing THIS EVENING, and

Every Evening next week, at the Theatre-Royal, Manchester, in the *Lakes of Killarney*, BALFE's Popular Song, "KILLARNEY."

MISS HELEN HOGARTH, Teacher of Singing, begs

to inform her Friends and Pupils that she has returned to Town.
69 Great Russell Street, Russell Square.

MISS EMMA HEYWOOD will make her First Appear-

ance at the Royal English Opera House, Covent Garden, **THIS EVENING**, in the principal Contralto part of Mr. Balfe's new opera, *Blanche de Nevers*. All communications respecting engagements in town and country to be addressed to 7 Oval Road, Regent's Park, N.W.

RANDEGGER'S TRIO, "I NAVIGANTI."

MISS HUDDART, HERR REICHARDT and SIGNOR

FERANTI will sing RANDEGGER's popular Trio, "I NAVIGANTI" ("THE MARINERS"), on Monday, November 23d, Belfast; 24th and 25th, Dublin.

MDLLE. LOUISA VAN NOORDEN will sing THIS

EVENING in Edinburgh; 24th, Dec. 1st and 8th, Glasgow.
Communications respecting engagements in town and country to be addressed (as usual) to her residence, 115 Great Russell Street, Bedford Square.

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M. ASCHER will play his Popular Solo, "ALICE," on Monday, November 23d, Belfast; 24th and 25th, Dublin.

HERR REICHARDT.

HERR REICHARDT will sing his popular Lied, "THOU ART SO NEAR," and his admired Cradle Song, "GOOD NIGHT," on Monday, November 23d, Belfast; 24th and 25th, Dublin.

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BALFE.

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BY

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No. 1.	Air de MEDUSA (Contralto)	J. B. Lulli	4 0
2.	Air de LUCIFER (Bass)	Handel	4 0
3.	Duo des SIRENES (2 Soprani)	Handel	4 0
4.	SICILIENNE (Tenor)	Pergolese	4 0
5.	Air d'ORPHEE (Contralto)	Gluck	4 0
6.	Air de COSI FAN TUTTE (Tenor)	Mozart	3 0
7.	ADELAIDE (Tenor)	Beethoven	4 0
8.	Romance du SAULE (Mezzo-Soprano)	Rossini	4 0
9.	Air du FREYSCHUTZ (Soprano)	Weber	4 0
11.	Couplets de SUZANNAH (Soprano)	Handel	4 0
12.	Cantata de la PENTECOTE (Soprano or Tenor)	S. Bach	4 0
13.	PLAISIR D'AMOUR (Mezzo-Soprano)	Martini	3 0
14.	Trio de DON JUAN (Tenor and 2 Soprani)	Mozart	3 0
15.	Air de la FLUTE ENCHANTEE (Bass)	Mozart	3 0
16.	Air de DIDON (Soprano)	Piccini	4 0
17.	Air d'ÆDIPES A COLONE (Bass or Barytone)	Sacchini	3 0
18.	Air de MEDEE (Soprano)	Cherubini	4 0
19.	Air de STRATONICE (Tenor)	Mehul	4 0
20.	Duo du FREYSCHUTZ (Soprano or Mezzo)	Weber	4 0
21.	Fragment du XXI ^e Psaume (Contralto)	Marcello	2 6
22.	Verset du TE DEUM (Basso or Contralto)	Handel	2 0
23.	Air de JULES CESAR (Soprano)	Handel	3 0
24.	Air d'IPHIGENIE EN AULIDE (Soprano)	Gluck	2 6
25.	Duo des NOCES DE FIGARO (2 Soprani)	Mozart	3 0
26.	La Violette (Tenor)	Mozart	2 6
27.	Air de ROMEO ET JULIETTE (Soprano)	Steibelt	4 0
28.	Air d'ARIODANT (Mezzo-Soprano)	Mehul	4 0
29.	Air d'OVERON (Mezzo-Soprano)	Weber	2 6
31.	Air d'ÉGLISE (Tenor)	Stradella	3 0
32.	Air de POLYPHEME (Bass)	Handel	4 0
33.	Air de CASTOR ET POLLUX (Mezzo-Soprano)	Rameau	2 6
34.	Air d'AGGRIPISE (Soprano)	Graun	4 0
35.	Air d'ALCESTE (Soprano)	Gluck	3 0
36.	Air du STABAT (Contralto)	Haydn	3 0
37.	Duo de COSI FAN TUTTE (Soprano Contralto)	Mozart	4 0
38.	Quand j'admire (Tenor)	Mozart	3 0
39.	Romance de NINA (Soprano)	Daleyrac	3 0
40.	Air de POLIDORO (Bass)	Rossini	3 0
41.	Air de RINALDO (Soprano)	Handel	3 0
42.	Air de JOSUE (Basse)	Handel	2 6
43.	Air dans le CANTATE FUNEBRE (Contralto)	Seb. Bach	2 6
44.	Air d'ALCESTE (Soprano)	Gluck	3 0
45.	Air de la CREATION (Soprano)	Haydn	4 0
46.	Air du ROI PASTEUR (Soprano) with Violin	Mozart	5 0
47.	Air de CHERUBINO (Soprano)	Mozart	2 6
48.	Trio D'ÆDIPES A COLONE (Tenor, Bass and Soprano)	Sacchini	3 0
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For the Pianoforte. Arranged by CARL VOGLER.

This fine march was played with great effect by the band of the Coldstream Guards under the able direction of Mr. Godfrey, at the grand banquet given to the Prince and Princess of Wales, at Northumberland House, and was repeated three times during the evening, by desire of H.R.H. the Prince of Wales.

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"CHRISTMAS;" Introducing "Christians Awake," Pastoral Symphony from the *Messiah* ("The shepherd's playing on their pipes" &c.), Chorus, "For unto us a child is born" (*Messiah*), and "Lo, he comes on clouds descending." 3s.

"NEW YEAR'S EVE;" Introducing "Hark! the vesper hymn is stealing," "Adeste Fideles," and the Sicilian mariner's hymn." 3s.

"EASTER;" Introducing Easter Hymn "Jesus Christ is risen to day," "But thou did'st not leave his soul in hell" (*Messiah*), "Hallelujah chorus," Handel. 3s.

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The Boar's Head Carol.	Christians, awake.
Nowell, Nowell, Nowell.	A Christmas Carol.

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BOOSEY AND SONS, HOLLES STREET.

THE DONCASTER ORGAN.*

(Continued from page 734.)

And now commences the third chapter of our history. The new church being built—nobody now needs to be told that it is the finest modern church we possess,—the question as to the how and whence of a new organ immediately arose. The necessary funds were rapidly collected, and the rest was very properly left to the organist's decision. As to a scheme for the projected instrument, Mr. Rogers would naturally have little difficulty. His experience had taught him to know exactly what he wanted—a circumstance not so usual with professed organ designers as might be supposed—and he would have but small trouble in giving his wishes an intelligible form. But now came the great difficulty. Who was to be chosen to build this new organ which was designed to be the chief and king of instruments in this country? Naturally, Mr. Rogers would first look at home. He had always previously employed English builders, and an eminent English firm was at work on his organ up to the time of its destruction. But in these new circumstances he had an enlarged and highly critical duty to discharge. He wanted the best organ that, as far as he knew, *could be made*. He would not look far about to perceive that in England the *art*, properly so called, of organ-building had languished all but to total extinction. It had become all but as distinctly a *trade* as a butterman's or butcher's. To be sure, there were plenty of so-called organs built here; but all cut-and-dried, to order and pattern. One as like another as any cheese or sirloin need be like its fellow.. No idea of the word "Excelsior;" no attempt at improvement or novelty; no care for intrinsic goodness, or thought for any other thing than to manufacture quickly and make to pay. No matter if the article supplied plagued its owner to death with its failures—scarcely any wonder if within a dozen years it fell to pieces. There it was,—a meaningless routine of timber, leather, and lead (tin greatly in disfavour here, by the way); nothing further, in short, than an affair, as Mr. Charles Reade would say, of "very hard cash." He would see that a really fine organ could not be built on such principles as these. He had been in other countries where the organ-builder's art was still in its greenest vigour; where, not only are the best traditions of the old craftsmen carefully maintained, but every new conception is eagerly seized on, and wrought out to its practicable limits; where *excellence* in the thing produced is the one great aim; where, though every ounce of tin used comes from England at a large cost, nothing short of the finest kind of metal will suffice for pipes; where, though every material employed, is dearer than here, none but the best can be tolerated; where though the buyer pays far less proportionately than here, the maker would scorn to disgrace himself by a single touch of workmanship unworthy of his reputation. No wonder, then, that with such differences of principle to start upon, the English builders were everywhere systematically and hugely beaten by their French and German rivals; though, being an untravelling race, they couldn't see it, and, rather stubbornly, they refused to believe it. No wonder also, that, with such facts known to him, Mr. Rogers's convictions prevailed over his nationality. He decided on employing a foreign artist; and after, we believe, some hesitation between the rival claims of Cavaillé Coll of Paris, and Schulze of Paulenzelle, finally, in 1857, entrusted the work to the latter.

Without discussing the choice here made between the two great artists of the Continent, the principle of Mr. Rogers's decision to employ a foreign builder was, we think, unquestionably right. The decision itself not unnaturally gave rise to a good deal of bitter

feeling among the builders of this country, besides provoking much hostile criticism in the musical profession. Time, however, has softened down all this, and is fast doing justice to the courage and wisdom of the proceeding. Mr. Rogers had, from the first, every reason in his favour. He knew that he was far more certain of obtaining exactly the instrument he wanted in its native country than by means of any English imitation of it. He had examined a number of Schulze's works, and satisfied himself that this builder was, before all things, an *artist*, in the best sense of the term; and he knew that, the contract once undertaken, no money or time would be spared in completing it up to its maker's standard of perfection. The result has entirely verified his calculations. The Doncaster Church now possesses, not only a thorough German organ of the highest order of merit, but in it (what would not have been believed here a dozen years ago) such a variety of excellences as, *on the whole*, have not yet been equalled by any English work.*

But, besides all this, there is another reason—probably not seen at the time—why Mr. Rogers's course was the very best that could have been taken. The arrival of this great German instrument among us has administered such a sharp stimulant to the well-nigh defunct *corpus* of English building art that, already, the patient gives signs of at least exerting itself towards the recovery of a hearty life. Our builders have taken to bestirring themselves in all manner of ways: and full time they did. There is no longer any question of how much faith should be given to traveller's tales about Haarlem and Rotterdam, and the like. Here, within a four hour's ride of London, is a great big German fact to say for itself what a fine German organ is reputed to say. And, better still, it is no mystery jealously shut up in a box. It is freely open to every body's inspection and handling. There is no quackery or impudent pretence about the matter, no trick to conceal, no unheard-of invention to parade. No where is there evidence of any thing save great knowledge, skill, patience, and most honest, unselfish *work*, which any one is free to examine and imitate,—if he will, or can.

We know the good that has already sprung from the presence of this foreign rival. How much will follow may be more easily hoped than prophesied. At least, it is not too much to say, that, without the threat of the Doncaster stimulant, the magnificent instrument at Leeds would, probably, have never been what it now unquestionably is; nor, perhaps, should we have had the remarkable organ erected by Willis (but never yet fairly heard), in last year's Exhibition. Beyond doubt, the English pianoforte has gained enormously by the advent of Erard to this country. Without him, and the competition he enforced, most likely the "Broadwood Grand" of to-day would have been a thing as much unknown now as it was twenty years ago. And similarly will all this work with the English organ. We should rejoice to find the stimulative principle yet more actively employed. Nothing better, or really more advantageous to the art could happen than that some one should succeed in procuring for this country a magnificent instrument from the hands of Cavaillé Coll. We should then possess unimpeachable examples of the two great schools of organ-art which divide the Continent; and from them, perhaps, our present race of mere makers might come to learn that there is no species of manufacture known which, for its perfecting, *demands so much of the scientific artist and so little of the petty tradesman as the work of organ-building*.

THE easiest mode of giving our readers a complete notion of the size and character of the new organ recently completed by Schulze, at Doncaster, is to place before them the following list of its stops:—

* All this strictly true, with scarcely an exception at the date referred to. Matters are now somewhat improving, for reasons hereafter given.

* Comparisons, always "odious," but in this case necessary, to be made hereafter.

COMPASS OF ALL THE MANUALS CC to A.—58 NOTES.

GREAT ORGAN		FEET
1 Sub-Bourdon (Ten C)		32
2 Double Open Diapason		16
3 Bourdon		16
4 Open Diapason		8
5 Octave		8
6 Hohlflöte		8
7 Stop Diapason		8
8 Great Quint		5½
9 Principal		4
10 Gemshorn		4
11 Stopt Flute		4
12 Twelfth		2½
13 Fifteenth		2
14 Mixture—5 ranks		
15 Cymbal—3 to 5 ranks		
16 Cornet (Ten C)—4 ranks		
17 Double Trumpet		16
18 Trumpet		8
19 Posaune		8
20 Horn		8
21 Clarion		4

CHOIR ORGAN		FEET
1 Lieblich Gedact		16
2 Geigen Principal		8
3 Viol de Gamba		8
4 Flauto Traverso		8
5 Salicional		8
6 Lieblich Gedact		8
7 Geigen Principal		4
8 Lieblich Flute		4
9 Flauto Traverso		4
10 Quintatöen		4
11 Flautino		2
12 Mixture—3 ranks		
13 Clarinet		8

SWELL ORGAN		FEET
1 Bourdon		16
2 Open Diapason		8
3 Gemshorn		8
4 Terpodion		8
5 Harmonic Flute		8
6 Rohr Flute		8
7 Principal		4
8 Harmonic Flute		4
9 Stopt Flute		4
10 Viol d'Amour		4
11 Mixture—5 ranks		
12 Scharf—3 ranks		
13 Cornet (Ten C)—4 ranks		
14 Double Bassoon		16
15 Hautboy		8
16 Trumpet		8
17 Horn		8
18 Clarion		4

SOLO ORGAN.		FEET
Most of which is taken from the Swell.		
1 Gemshorn		8
2 Harmonic Flute		8

		FEET
3 Rohr Flöte		8
4 Harmonic Flute		4
5 Stopt Flute		4
6 Double Bassoon		16
7 Hautboy		8
8 Horn		8
9 Vox Humana		8

ECHO ORGAN.		FEET
1 Tibia Major		16
2 Vox Angelica		8
3 Harmonica		8
4 Flauto Traverso		8
5 Flauto Amabile		8
6 Celestina		4
7 Flauto Dolcissimo		4
8 Harmonica Ætheria—2 ranks		

PEDAL ORGAN		FEET
CCCC to E.—29 Notes.		
1 Sub Principal		32
2 Major Bass		16
3 Principal Bass		16
4 Sub Bass		16
5 Open Diapason Bass		16
6 Violon		16
7 Minor Bass		8
8 Octavo Bass		8
9 Violoncello		8
10 Flute Bass		8
11 Great Quint		10½
12 Quint Bass		5½
13 Great Tierce		6½
14 15th Bass		4
15 Tierce		3 1-5
16 Mixture—2 ranks		
17 Cymbal—2 ranks		
18 Contra Posaune		32
19 Posaune		16
20 Bombard		16
21 Contra Fagotto		16
22 Trumpet		8
23 Horn		8
24 Fagotto		8
25 Clarion		4

COUPLERS, &c.		
1 Great to Pedals	By Pedal.	
1 Swell to Great		
3 Choir to Great		
4 Tremulant for Swell		
5 Thunder Stop		
6 Combination Stops for the		
7 Great Organ		
8 Combination for the Pedals		
9 Combination for Swell		
10 Do.		
11 Do.	for the Choir	

Here, then, is an instrument, unquestionably of first-class magnitude. In its array of ninety-four sounding stops it presents a total exceeded but by very few organs in the world. The celebrated Haarlem organ, about which travellers never cease all manner of wondering talk is, both in size and power, a mere child compared with this modern giant. The Dutch lion, meanwhile, has the advantage of being permitted to roar its mightiest from the very end of an immense church, with the whole of the great building's space before it uninterrupted for its sounding room. Following modern English fashion, however, the Doncaster organ is placed in every difficulty of position which the usual perversity of an architect could contrive. That, in spite of all this, it should produce the really grand effect it does, says almost all that is needful for its tonal character.

(To be continued next week.)

BARNUM'S MUSEUM.—Yesterday Barnum sold a part of his museum at public auction. The sale was well attended at Leeds. Portraits of all the distinguished men 50 years ago were sold. They were painted by Peale, a celebrated painter, who owned a museum, which he sold to Barnum 20 years ago. The portrait of Washington brought 530 dols.; De Witt Clinton sold for 300 dols.—both were large sizes. John Jay, former minister to England, brought 105 dols.; Anthony Wayne brought 110 dols.; John C. Calhoun brought 65 dols.; and Henry Clay brought 63 dols. The sale produced Barnum 16,000 dols. I think he paid poor Peale about 2000 dols. for the lot.—*Letter from "Manhattan," November 14.*

OUR CONTEMPORARIES.

SACRED HARMONIC SOCIETY.

The Sacred Harmonic Society is one of the most honored institutions we possess, and its concerts are looked forward to, from year to year, by the lovers of sacred music with the highest interest. It has now reached the pinnacle of fame and earned a reputation much easier to peril than to maintain. It has been rated in certain quarters with producing too little that is new; but the truth is that for the Sacred Harmonic Society to speculate in novelty is simply impossible. Nor is it called upon, by the rules of its constitution, to do anything of the sort—unless, indeed, it be for some special end, or when some extraordinary phenomenon like Mendelssohn appears on the musical horizon. In such instances the intelligence of its management is too keen to overlook the chance; but further it cannot safely advance. The society originally made its appeal through the medium of Handel's oratorios. To familiarize the musical public with these masterpieces—little known at the time, it should be remembered, excepting *The Messiah* and a few isolated songs and choruses from *Israel in Egypt*, *Judas Maccabæus*, &c.—was its professed object. Haydn's *Creation* came in due course, as by right of prerogative; and, subsequently, the great sacred pieces of Mendelssohn, as the unquestionable "phenomena" of their age. Beyond the pale of these, experiment has been almost invariably infructuous. Even Spohr's oratorios could hardly be made to meet expenses; while Mr. Costa's *Eli* (to mention one of the few absolute modern novelties)—doubtless produced by the society in token of respect for its indefatigable conductor—has nearly always been given to a loss. Those who urge the Sacred Harmonic Society to venture on new works do not sufficiently bear in mind the enormous outlay inevitably entailed. It is notoriously not a money-getting or a money-seeking body; on the contrary, it makes sacrifices, incurs risks, and bestows time and labor for the mere love of the thing—making, as it were, a pleasure of business. Such genuine disinterestedness merits acknowledgment, and it is unfair to ask men who, after all, toil, and toil zealously with whatever self-satisfaction, rather for the benefit of others than for their own emolument, to assume responsibilities beyond those which they cheerfully assumed from the beginning, which they have always honorably met, and from which they offer no indication whatever of desiring to shrink, now, or at any distant period. Besides, is it too much for London to be able to boast of one great society avowedly and practically maintained for the occasional performance of the sacred compositions of the greatest masters? A similar objection has been taken (with even less reason) to our Philharmonic Society, and already, although the undertaking is scarcely five years old, the director of the Monday Popular Concerts is urged to modify his programmes by the admission of new and unacknowledged works. Such experimentalizing, however, would be speedily fatal to institutions of the kind—institutions which may be likened to galleries of ancient art, and which should admit a Mendelssohn just as our National Gallery admits a Turner, or the Louvre a Paul Delaroche. It is to be hoped that the members of the Sacred Harmonic Society may persevere for many years in the good work they have now for a quarter of a century had in hand; that they may adhere to their principles, and make the London public more and more familiar with the immortal thoughts of Handel, Haydn, Mozart and Mendelssohn; and finally that, whenever they think fit to essay a new work, the experiment may not only be profitable to art (as would be the case, for instance, with Herr Molique's *Abraham*), but at least uncompromising to themselves. We have not so much of real, good music at command as to make it desirable that such an institution should freely open its doors for the admission of that which may be indifferent or bad.—*Times*, Nov. 14.

M. JULLIEN'S CONCERTS.

These concerts are progressing as favorably as could be desired, and have already taken a firm hold of the public. It would seem, indeed, as if the ancient feeling had revived, and that "Jullien" was once again among us, inviting the crowd to what are emphatically the most amusing entertainments of their kind ever invented. Last week, except an occasional change in the first overture and one or two of the dance pieces, the programme remained the same as on the first night.

Yesterday evening, however, there were some important modifications. For Mozart's symphony in E flat we had the same great composer's magnificent "*Jupiter*" (in C); and for Mendelssohn's overture to Victor Hugo's *Ruy Blas*, Beethoven's to Göthe's *Egmont*—another masterpiece about which there cannot possibly be two opinions. Both these fine works were admirably performed by the splendid orchestra which M. Jullien is so fortunate as to direct, and with the art of directing which he appears to become nightly more familiar. The *Jupiter* symphony, like its predecessor, was given without curtailments—for which the young conductor merits the highest praise. Like its predecessor, too, it was judiciously placed in the programme; and for this reason was listened to with undeviating attention, and thoroughly enjoyed. The *British Army Quadrille* and the "Selection" from M. Gounod's *Faust* retained their places at the end of the first and beginning of the second part. Mdlle. Volpini, who has been received with unbounded favor, introduced for the first time "*Batti batti*"—violinello *obbligato* (capitally played), by Signor Pezze, of Her Majesty's Theatre. Her reading of this beautiful air was as chaste and unadorned as Mozart himself could have wished, and not the less on that account acceptable to the audience, who unanimously encored her. In place of repeating "*Batti batti*," however, Mdlle. Volpini gave the sparkling song of the Page from the last scene of the *Ballo in Maschera*, in her own sparkling manner, and was applauded with equal warmth. This young lady is a real treasure for M. Jullien, her vivacity being on a par with her talent, and the "*tout-ensemble*" precisely what is calculated to enchant a vast mixed crowd such as habitually patronizes these concerts. He could not have made a better choice.

The great event of the evening, however, was the first appearance in London for five years of Signor Camillo Sivori—acknowledged successor to Paganini among the violinists of Italy. Signor Sivori created an absolute "*furor*" in both his pieces. The first was Paganini's celebrated *fantasia*, with orchestral accompaniments, entitled *La Clochette*, in consequence of the bell which plays so conspicuous a part in the last movement; the second was a *fantasia* (by Signor Sivori himself) built upon themes from the *Trovatore* of Verdi, and including Manrico's complaint from the prison, Azucena's air, "*Stride la vampa*," Leonora's *cavatina*, "*Tacea la notte*," "*Si la stanchezza*," and selections from the final duet between Leonora and Manrico. Of Paganini's *Clochette* we need say no more than that it was marvellously executed by Signor Sivori, whose tone, one of the purest and most "*silvery*" ever drawn from the fiddle, phrasing, the warm Italian phrasing of the *cantilena*, and mechanism—overcoming with ease every conceivable difficulty—are in all respects equal to what they were when we last had the pleasure of hearing him. In his own *fantasia* abundant scope was, of course, afforded for exhibiting his extraordinary command of the instrument—his double-stopping, "*harmonics*," octaves, &c., being successively brought to bear with truly surprising effect. The entire performance was as interesting as it was ingenious, and as agreeable as, to untutored ears, it must have been perplexing. After the *Clochette* of Paganini, Signor Sivori was unanimously called; but after the *fantasia* on the *Trovatore*, the delighted audience, not satisfied with calling him, insisted upon another piece. Signor Sivori good-naturedly complying, performed, to the general satisfaction, the always popular *Carnival de Venise* (with an introduction of his own), introducing more than one entirely new variation. A heartier welcome could not have been accorded to the most valued of public favorites. Such a talent as that of Signor Sivori, however, is not easy to be forgotten by a music-loving people.

There were several alterations in the dance music. For the animated quadrille from *Fra Diavolo* was substituted the no less animated set from *Masaniello*; while a "*valse*" and galop, founded upon themes in Signor Verdi's yet unknown opera *La Forza del Destino*, gave excellent indications of M. Jullien's own ability as a dance-composer.—*Times*, Nov. 17.

MRS. MEREST (late Maria B. Hawes), is at Ryde, (Isle of Wight). Her concert tour with Mr. and Madame Weiss, &c., is announced to commence on the 28th inst.

CHALFORD, S. PETERS, (BUCKINGHAMSHIRE).—Mr. Witty of Amer-sham gave a lecture on the TONIO SOL-FA method of teaching singing a few evenings ago. He was assisted in the illustrations by the children of the British Schools. The lecture gave great satisfaction to the large audience assembled on the occasion. The TONIO SOL-FA class numbers nearly 50 members.

GERARDS CROSS, (BUCKINGHAMSHIRE).—Mr. Martin Bradley, organist of Rickmansworth and Harefield, (pupil of Dr. Elvey of Windsor), performed on Tuesday in last week a selection of pieces on the organ, including a wedding march of his own composition, which was much admired. The occasion, an appropriate one, was the marriage of Mr. Bradley and Miss Wood, Mr. Martin Bradley being the "*bridegroom's best man*."

HERR RICHARD WAGNER'S TRILOGY.*

"*Der Ring des Nibelungen, a dramatic Festival-Play, for three Days and a preliminary Evening*, by Richard Wagner. Leipzig: published by J. J. Weber. 1863." Such is the title page affixed to four pieces—a trilogy, with a prelude—treating a primitive myth in the primitive form of alliteration, and now lying before us. The subject is taken from the legend of the gods and heroes of the Germanic peoples, in connection with the old Northern *Edda*. We pre-suppose in our readers an acquaintance with the legend of the "*Nibelungshort*," and the curse upon it, since that legend is the foundation of the great German epic of the *Nibelungenlied*. We refer everyone who would render himself familiar with its northern treatment, and has not the *Edda* at hand, to Vollmer's preface to his edition of the *Nibelungenlied*.

Just as little as we can go into the legend itself can we enter into the profound meaning which speaks from out its powerful and terrible pictures. The eating of the apple drove powerless man from out the Garden of Eden, so runs tradition in the countries of the Euphrates and the Jordan. In the north, it is glistening gold—torn from the dark earth—which, by its demoniacal powers, ruins gods, heroes, and men. There is a curse upon it. It is not the mounting sacrificial flame which occasions the death-blow; it is the lust for riches which poisons men's souls, and produces murder after murder. It is to this lust that men and even gods fall victims.

Wagner has taken the material of his poem from this legend. There are several subjects which must be treated apart in the consideration of Herr Wagner's work. We must judge the poem by itself, since it has pretensions to being independent of aught else, and then we must discuss its representation upon the stage. Between the two we may offer a few remarks upon the preface with which Wagner has preceded his work. The prelude or prologue is called *Rheingold*. The trilogy is divided into *Walküre*, *Siegfried*, and *Götterdämmerung*. We will give a short account of the story. The Rhine-Daughters are dancing at the bottom of the river around the magic gold. Only he who has renounced love can obtain this gold. The joyous Nibelung Alberich hears of this secret. He is overpowered by the thirst for gold; he curses love, and steals the gold.—Wotan and Fricka quarrel at the view of the Götterburg, built by giants. Freia is promised as a reward to the builders. The giants demand her, but without the goddess and her golden apples the beauty and magnificence of the gods fade away. Loge, the deceitful, is summoned to nullify the contract. He gives an account of the theft committed by Alberich, and excites the greed of the giants, who promise to give up Freia for the Nibelung's gold. Wotan also fears the magic ring forged from this gold, and which secures for its wearer, at present the god-hated dwarf of the lower world, mastery over everything, even the realms of light and the gods. Wotan and Loge set out to wrest the ring from Alberich. The latter has already enslaved the Nibelungen, and, through his brother, Mime, caused the magic casque, Tarnhelm, which confers the gift of invisibility, to be forged, so that no one may take the ring from him in his sleep. Loge excites the braggart to exhibit his magic power. Alberich changes himself into a gigantic worm and then into a toad. While he is in the latter shape the gods tear the Tarnhelm from his head, bind him and take the gold and the ring. The two giants, to whom the gods return, have a heap of gold and jewels, high enough to cover Freia, poured out before them. A desire to obtain the ring breeds a feud between the brothers. Fafner slays Fasolt. The Walhalla now belongs to the gods. Amid the sorrowing strains of the Rhine-Daughters, mourning for the Rhine-gold, the gods enter the castle.

In the *Walküre*, the festival-play of the first day, we see Sigismund, Wälse's,—that is, Wotan's—son, a fugitive from his enemies, demanding hospitality in the habitation of Hunding. He is there perceived by Sieglinde, who has been married to Hunding against her will. Glowing love soon burns in the breast of each. The father of both of them, Wotan, who, under the name of Wälse, has brought up Sigismund, so as to have a race of heroes for the future conflict of the gods, has formerly driven a sword in the ash-wood of Hunding's hall, and this sword is destined to be the reward of him who can pull it out. Sigismund pulls it out. The lovers

* From the Vienna *Recessionen*.

now know that they are brother and sister, but Wälse's son obeys no law but his own will. His sister becomes his wife, and he flees with her. But Fricka, the guardianess of marriage, demands from Wotan the punishment of the intractable evildoer. Full of despair, the father of the gods, for the sake of justice, is obliged to sacrifice to her his beloved son, intended for such great things, and to order the Walküre, Brünnhilde, to rob the hero of victory. Sigismund and Sieglinde appear in their flight. The sister is asleep in the brother's lap. Brünnhilde announces his approaching death to Sigismund, but he boldly defies the sentence of the gods, and laughs at death, for he confides in his victory-bringing sword Nothung. But if he must die, Sieglinde shall not live to fall into the hands of his pursuers. Brünnhilde can resist no longer. Loving the hero, who is her step-brother, and knowing Wotan's grief and hopes connected with him, she determines, contrary to the commands she has received, to assure him the victory. She hovers over him as he rushes against Hunding. But Wotan himself now appears. Nothing is shivered at the contact of his spear, and Sigismund falls, transfixed by Hunding. Brünnhilde hastily raises Sieglinde upon her Walküre's steed, and escapes with her from the fury of Wotan, whose glance of fire has struck Hunding to the ground, dead. The Walküres meet in great jubilation. The fugitive Brünnhilde now appears. She bids Sieglinde flee into the wood, in which Fafner, as a malicious worm, lies on the "Nibelungenhort." There, whither Wotan has not ventured, shall Sieglinde give birth to Siegmund's son; she is to call the boy Siegfried. The incensed Wotan now approaches in thunder and lightning. He sentences Brünnhilde for her disobedience, though she was his favourite daughter, to lose her quality of a Walküre, and, having become a woman, to fall a victim to the first man who shall discover her, as she lies in a magic sleep. Brünnhilde, in despair, falls at his feet, and begs that only a brave man may win her. In compliance with her entreaties, Wotan causes flames to burn around the rock, upon which this virgin of battles falls asleep. Only a brave man will force his way through, and win her as his bride.

In the second day's piece we find Mime forging in the wood. Sieglinde's son, Siegfried, is grown up. He plagues the dwarf to weld again for him the broken sword Nothung. Mime hopes, through Siegfried, to win the treasure; Wälse's son shall kill the ferocious Fafner; then he, Mime, will take the ring and Tarnhelm, and poison the youth. The wild young fellow returns home from the wood with a bear, and plagues Mime, whom he dislikes. Discontented with his forging, he begins reforging Nothung himself, and is successful in his efforts. Mime now conducts him to the wood, where Fafner is lying, to teach him how to fear, which the youth wishes to learn. Fafner rolls forward as an immense worm, but Siegfried slays him in the combat. A bird—the youth understands the language of animals, for he puts his finger burnt by Fafner's glowing blood into his mouth—sings to him the value of the ring and of Tarnhelm, as well as Mime's treachery. As the dwarf hands the youth the goblet of poison, Nothung rewards him with death. The bird then goes on singing, and tells Siegfried that a most beautiful woman is lying upon the fiery mountain. Thither Siegfried proceeds. Wotan opposes him, and is incensed at his audacity, in jeering him, the one-eyed, because he will not point out the road. He endeavours to frighten him back with his spear, but Siegfried shivers that weapon of the gods, makes his way through the flames, and, with an ardent kiss, awakes the virgin of battles from out of her charmed sleep. On being awoke the Walküre ecstatically recognises and loves him.

In the *Götterdämmerung*, after a prelude, in which the Fates are weaving, we see the Gibichungenburg on the Rhine. Gunther, his step-brother, Hagen, Alberich's son, and his sister Gutrune hold sway there. Hagen advises Gunther to win Brünnhilde with Siegfried's help. Gutrune is to give Siegfried a magic potion that will banish from his heart and consign to oblivion every previous passion. When Siegfried, coming down the Rhine, lands at the Gibichungenburg, events take the following course. The hero drinks the potion, and, in order to win Gutrune, forces his way—changed, thanks to Tarnhelm, into Gunther's form—through the flames to Brünnhilde. He gains the affrighted woman for Gunther, he himself wooing Gutrune. Alberich further excites Hagen to obtain the ring which Siegfried wears, without exerting its magic power. Brünnhilde recognises Siegfried, and discovers, by the ring, that Gunther and Siegfried also—of whose enchantment by means

of the potion she knows nothing—have deceived her. Hagen offers to be the instrument of her revenge. It is true that Siegfried is warned by the Rhine-Daughters, who beseech him to restore the ring to them, and thus put an end to the curse; but the misfortune they depict, as threatening him in case of his refusal, excites the hero to disregard their warning. Hagen stabs him while hunting. Gutrune is sighing upon the Gibichungenstein for her husband. The murdered man is brought to her. Gunther and Hagen commence disputing for the deceased's ring, and Hagen slays his brother. The secret of the magic potion is now discovered by Brünnhilde. She recognises him she so dearly loved, and whom she was doomed to sacrifice. She causes a funeral pile to be erected, takes the magic ring for the purpose of restoring it to the Rhine-Daughters, and urges into the flames her steed Grane, which, after her awaking from her sleep, Siegfried has ridden. The Rhine rolls impetuously over the glowing mass; the Rhine-Daughters hold up the ring; Hagen dashes madly after it into the flood. A fiery aurora borealis glistens in the sky—it is the flames in which the Walhalla itself is being reduced to ashes—the old period of the gods is at end. This is the subject of the poem.

(To be continued.)

PROFESSIONAL ACTIONS AT LAW.*

BOUCICAULT v. DELAFIELD.

In Court of Chancery, Tuesday, Vice-Chancellor Wood pronounced judgment in Boucicault v. Delafield, application by Plaintiff to restrain Defendant from representing *Colleen Bawn*, in derogation of Plaintiff's copyright.—His lordship said it now appeared that this piece was represented in New York before it was produced in England, and therefore Plaintiff's rights were annihilated by International Copyright Act, 8 and 9 Vic., c. 12, with none of the provisions of which had he complied. He had chosen to publish the work in question in a country not included in the provisions of the act, which directs that no order in council for protection of dramatic composers in British dominions shall have effect unless it states that reciprocal protection is secured, and he must therefore be taken to have elected to publish in America and not in this country. Whatever he (the Vice-Chancellor) might think of Defendant's conduct, Plaintiff, having failed to show right, must bear consequences, especially as he had at first conceded the fact that the drama had originally been produced in America.—Bill dismissed with costs.

BURT v. WILD.

(*Nisi Prius*.—Before Justice WILLES.—BRANDT and BIRON, for Plaintiff; DIGBY SEYMOUR and D. D. KEANE, for the Defendant).—Plaintiff, husband of Miss Emma Heywood, now singing at Drury-lane in *Manfred*, sought damages from Defendant, proprietor of the Alhambra, Leicester-square, for breach of agreement to employ Mrs. Burt as singer for nine months, at 10*l.* a week. Defendant denied that any contract had been completed between himself and Plaintiff, and the simple question was whether or not an offer made by Defendant had been withdrawn before acceptance. In July last Burt's attention was drawn to a prospectus issued from the Alhambra, stating that the proprietors were about to give concerts of classical music, that Macfarren was to write for them, and that large sums would be paid for first-class talent. Plaintiff accordingly offered the services of his wife at 12*l.* a week, engagement to be for a year certain. Defendant wished to hear Mrs. Burt sing, and an appointment was made for Plaintiff and wife to meet Defendant, nephew, agent, pianist, and several gentlemen, possible directors of a proposed company. At this meeting Mrs. Burt displayed her vocal powers to the perfect satisfaction of audience. Negotiations ensued, and eventually a letter was written by Charles Wilde on behalf of his uncle offering Mrs. Burt 10*l.* a week for nine months, and if that lady sang elsewhere than at the Alhambra Wilde was to take one-third of profits that might accrue. According to Plaintiff's case he accepted this offer within a reasonable time. According to that of Defendant he had put an end to it before final acceptance by Plaintiff. It was clear that a discussion had taken place respecting travelling expenses to be allowed in case Mrs. Burt should sing elsewhere than at Defendant's establishment, but Brandt, for Plaintiff, urged that this was merely an incidental question, and that, the offer of 10*l.* a week having been accepted by Plaintiff, Defendant could not substitute any other or different terms. Seymour argued that so much discussion had taken place between Plaintiff and Defendant that the latter, despairing of coming to any satisfactory arrangement, put an end to engagement before contract was finally entered into. It was admitted that Mrs. Burt was a most admirable concert singer, and that if verdict was for Plaintiff, amount due was 40*l.* The jury after speeches of counsel, and summing up of Judge, found for Plaintiff.—Damages, 40*l.*

* Supplied by our own Reporter.

LETTERS TO THE EDITOR.

DACTYLS AND TROCHEES.

SIR,—I have just been indulging in Macaulay's *History of England* for about the space of half an hour, and, upon arriving at the passage written below, I paused, read it over and over again, and was at last obliged to confess I could not thoroughly understand it. Pray be good enough to enlighten me.

"The minstrel, whose numbers, regulated solely by the ear, are the delight of his audience, would himself be unable to say of how many dactyls and trochees each of his lines consists."

I should very much like to know the meaning of the above sentence, and will wait until Saturday before resuming my intercourse with Macaulay, in the hope that you will insert the Key in *The Musical World*.

[The meaning is plain enough. "Dactyl" is a word of one long and two short syllables; "trochee" of one long and one short syllable. These include those measures mostly used in our poetry. The ear of the practised but untaught bard would lead him invariably to give the words their right numbers of feet and their accents rightly placed without understanding their prosody.—Ed. M. W.]

PAPER DRAPERY.

SIR,—I have frequently seen advertised in your journal PAPER DRAPERY by some person in London. Could you favor me with the name and address of the firm in your next issue, as I am desirous of giving it a trial?—I am, Sir, yours, &c.,

PAPER DRAPERY.

A SONG OF CHALK.

"Physician heal thyself."

SIR,—The favor of a visit from Mr. Edward Bache would best answer his enquiry respecting the advantages my exercises would be to him. The medical testimony fully supports the principles set forth in my "Poem on Muscular Vocalization," and if there be a member of that profession doubtful of the process and results named in it, I shall have much pleasure to remove them, and, if he have any inconvenient throat deposits, to remove them too. The youth of this country could be secured from tubercular suffocation, i.e., consumption, by my system of teaching singing. Can we then be a wiser and a better people for deferring to make it popular, and ought we not to tender our thanks to Dr. Churchill Dempsey for giving his professional opinion so ably and unreservedly. By this act he has done good in his noble calling, and it will do more to crush nostrum vendors than his professional brethren are at present aware of. It is my intention to prove that quackery pills impoverish the blood; a man might imitate the living of an ass with greater safety than trust to them, and I wish quacks had to eat their own pills for their meals, and then the world would soon get rid of them.

G. F. FLOWERS.

25, Avenue-road, Hammersmith, W.

THE CIVIC TRUMPETER.

SIR,—Can any of your correspondents inform me of the origin of a trumpeter being stationed behind the chairman at the great civic and other banquets? I have often enquired of acknowledged great authors, and for answer have been referred to very many works wherein I might obtain the answer required, but without success.

In rummaging a few days back among some old books, very seldom look into, I find that it was a custom among the great Roman orators to have a performer upon a "musical instrument" stationed behind him for the purpose of rousing him when his tone was too low, or lowering his tone when too vehement; for it is recorded in this book (*Civil Wars of Rome*), that Caius, the son of Tiberius Gracchus, was rough and impetuous, and it often happened that in his harangues he was carried away by passion, contrary to his judgment, and his voice became shrill, and he fell to abuse, and grew confused in his discourse. To remedy this fault, he employed Licinius,* a well educated slave, who used to stand behind when he was speaking, with a musical instrument, such as is used as an accompaniment to singing, and whenever he observed that the voice of Caius was becoming harsh and broken through passion, he would produce a soft note, upon which Caius would immediately moderate his vehemence and his voice, and become calm.

* Cicero (*De Oratore*, iii. 60) says that Licinius was a lettered man (*litteratus homo*), and that he used to stand behind Caius Gracchus, yet so as to be concealed, with an ivory pipe (*fistula*), when Gracchus was addressing the public assemblies. (See also *Dion, Fragmenta*, p. 39, ed. Reimar.)

Some have explained this "musical instrument" to have been a pitch-pipe. Whether the original "musical instrument" was a pitch-pipe or a trumpet, I almost think I have answered my own question, but, nevertheless, should be delighted and grateful to any correspondent who will kindly take the trouble of answering my question.

EUPHONION.

TWO QUERIES.

SIR,—I shall be glad if any of your readers will tell me which are the best lives (in English) of Mozart, Beethoven and Haydn, together with name of publisher and price. Herr Schöelcher says, in his *Life of Handel*, that an air composed by him has a compass of no less than *two octaves and five notes*! Can you tell me in which of his works this musical curiosity is to be found?—Yours obediently,

H. WALTER MILLER.

TWO MORE QUERIES.

DEAR MR. EDITOR,—You would oblige by informing me in your next of the metronomic time of the *allegretto* of the D major violoncello Sonata by Mendelssohn (the second movement), which is not given in Ewer's edition, and I have not heard it played by any one whom I would consider an authority. Also, should the A G sharp in the following phrase from Mozart's Sonata which you quoted in your last be played *like two quavers*, or is the A played like a short appoggiatura. If played like equal quavers, why is it not written so?



With many apologies for troubling you, and thanking you beforehand for your courtesy, I remain, dear Mr. Editor, yours truly,

331 Bath Crescent, Glasgow.

J. MORITZ.

REIGATE.—As was anticipated, our Public Hall was filled to overflowing on Tuesday evening (numbers unable to gain admission), by a brilliant and fashionable assembly, attracted no less by the character of the programme than by the fact that Mr. Thurnham had engaged at this, his first concert of the season, the services of that highly gifted and incomparable pianiste, Madame Arabella Goddard, together with those of the London glee and madrigal union under the direction of Mr. Land. It was not surprising, therefore, however gratifying to Mr. Thurman and his numerous admirers, that with such talent, the efforts which this popular and respected gentleman made to provide an entertainment so truly delightful, should be appreciated. We scarcely expected to enjoy so unalloyed a treat. The singing of the "Four men, song men," as Shakspeare denominates such as sing in four part harmony, viz., Messrs. Baxter, Cummings, Land and Winn, was perfection, especially in "By Celia's arbour," charmed all present. Encores were awarded to "Three Men's Song," by Wilkes, of the 16th century; "By Celia's arbour," and Haydn's serenade, "Maiden fair," and Ravenscroft's madrigal, "In the merry spring." "The Lady of the Lea," by Miss Eyles, beautifully rendered, also received an encore. The remainder comprised a romance, "Pacquita," Mr. W. Cumming's song, "Sweet spirit, hear my prayer," Miss J. Wells, and Hatton's "Voice of the western wind," by Mr. Winn. We must not omit to record our tribute of just praise to Mr. Thurnham's melodious and plaintive part song, an admirable specimen of that peculiar school of writing. Mr. Thurnham was fortunate in having such a work so ably interpreted. It is almost unnecessary to say that Madame Goddard was most cordially greeted on entering the room, escorted by the conductor, Mr. Thurnham, and that her performance was received with that rapturous vehemence to which she is so well accustomed. The first piece, by Liszt, full of extraordinary difficulties, was a wonderful performance, and thoroughly demonstrated that all the mechanical difficulties are completely overcome by the marvellous manipulation of this charming executant. The burst of applause at the end at once indicated the desire for an encore, which, though not acceded to, was gracefully acknowledged by this gifted lady. In the second part she played "Home, sweet home," by Thalberg. The delicately beautiful *pianissimo* passages of which were exquisitely rendered simultaneously with the intensely expressive melody forming the theme. The encore was of the most flattering description. With Madame Goddard's usual affability and kindness, she readily came forward, and again enchanted the audience with another of the grand maestro's compositions, "The last Rose of Summer," the effect of which will assuredly never be forgotten. Mr. Thurnham and Mr. Land presided at the piano. It is satisfactory to observe that the Public Hall, commodious as it is, is not sufficiently large for the audiences that throng to Mr. Thurnham's concerts.

MONDAY POPULAR CONCERTS. ST. JAMES'S HALL.

ONE HUNDRED AND THIRTY-FIFTH CONCERT.

FOURTH CONCERT OF THE SIXTH SEASON,
On MONDAY EVENING, NOVEMBER 23, 1863.

LAST APPEARANCE BEFORE CHRISTMAS OF
MR. CHARLES HALLE.

LAST APPEARANCE BUT THREE OF
M. LOTTO.

PROGRAMME.

PART I.

- QUINTET, in E flat, Op. 4, for two Violins, two Violas and Violoncello *Beethoven.*
M. LOTTO, Herr L. RIES, Mr. H. WEBB, Mr. HANN and M. PAQUE.
SONG, "I wander in search of a treasure" (*Richard Cœur de Lion*) *Benedict.*
Mr. WILBYE COOPER.
SCENA, "Out on this weary, listless life." (*Richard Cœur de Lion*) *Benedict.*
Mr. SANTLEY.
SONATA, in B flat, for Pianoforte alone *Schubert.*
Mr. CHARLES HALLE.

PART II.

- FANTASIA APASSIONATA, for Violin solo, with Pianoforte Accompaniment—M. LOTTO *Vieuxtemps.*
AIR, "Whence comes this sense of gladness?" } *Richard Cœur de Lion.*
DUET, "May is into prison cast." } *Benedict.*
Mr. WILBYE COOPER and Mr. SANTLEY.
SONG, "The Stirrup-Cup." *Arditi.*
Mr. SANTLEY.
TRIO, in C minor, Op. 66, for Pianoforte, Violin and Violoncello *Mendelssohn.*
Mr. CHARLES HALLE, M. LOTTO and M. PAQUE.

Conductor - MR. BENEDICT.

To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; To be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

MADAME ARABELLA GODDARD informs her Pupils and Friends that she has returned to Town for the winter season. 26 Upper Wimpole Street, Cavendish Square.

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TO PUBLISHERS AND COMPOSERS.—All Music for Review in **THE MUSICAL WORLD** must henceforth be forwarded to the Editor, care of **MESSRS. DUNCAN DAVISON & Co., 244, Regent Street**. A List of every Piece sent for Review will appear in **THE MUSICAL WORLD**.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in **THE MUSICAL WORLD**.

TO CORRESPONDENTS.

A full report of the proceedings in the Court of Exchequer, in the trial of *Knox versus Gye*, specially prepared, will be published in the *Musical World*, commencing in our next number.

DEATH.

On the 12th inst., at No. 1, Queen's Gardens, Hyde Park, **Stella Beatrice Julie Cea**, infant daughter of Signor and Madame Piatti, aged four months.

The Musical World.

LONDON: SATURDAY, NOVEMBER 21, 1863.

PROFESSOR OTTO JAHN, so favorably known for having written a biography of Mozart, intends to publish, in a similar manner, an account of the life and works of **Joseph Haydn**, and an important portion of his preparatory labours consists in searching for and making as perfect a collection as possible of Haydn's musical productions. I could not fail to be gratified at receiving a request from my accomplished friend to share in these labours, and I set about examining a number of works, part of which had been named to me, and part of which were previously unknown, in the catalogues of the Imperial Library, and of the archives of the Society of the Friends of Music of Vienna. While devoting especial attention to the collection formerly belonging to the Cardinal Arch-Duke Rudolph, and now, in conformity with his will, in the possession of the Society, I discovered an oratorio, previously altogether unknown to me, by our master, and not mentioned in any notice of his life. The discovery of this work, of which my friend Jahn is at liberty to make what use he pleases, has induced me to draw up the present short notice. The title upon the leather binding of the score is: "*Abramo ed Isacco, Oratorio in due Atti, Musica del Signore Giuseppe Haydn*." Attori Cantanti: Abramo; Isacco; Gamari; Sara; Pastori; Coro; Angelo."

The subject has been repeatedly treated by poets and composers; as, however, the verses forcibly reminded me of Metastasio's style, I referred to his works, and speedily found that it was his oratorio: *Isacco, Figura del Redentore*, which, with only an alteration in the title and two pieces, Haydn had set to music. The alteration in the title was made, undoubtedly, to distinguish the work from the numerous other musical versions of the same text. In several editions of the *Opere di Metastasio*, there is a notice regarding this oratorio, to the effect that it was written at the command of the Emperor Charles VI., and first performed, with music by Reutter, during Passion Week, 1740, in the Imperial Court-Chapel. This, however, is not correct, for on the score of the work, preserved in the archives of the Friends of Music, with music by the then imperial *Vice-Capellmeister*, **Luc' Antonio**, it is expressly stated that the performance took place in the Imperial Chapel during Passion Week, 1739. In the same archives the text in question is preserved, set to music, also, by **Nicolo Jomelli**, **Giuseppe Bonno**, and **Mariana Martinez**, although without any date, as is the case with Haydn likewise. I have not yet been able to discover a score by Reutter; if such a score exists at all, it can only be in the Imperial Archives of Music, but these are, at present, not accessible, on account of alterations going on in the place where they are kept.

I have no reason to doubt that Haydn is the composer of the musical version in question. The title, which mentions his name, is in the handwriting of a then very well-known

and reliable copyist, who copied a great deal for the Imperial Court. The notation, which is by another hand, unmistakably bears the stamp of the period. The style reminds us exceedingly of that of the *Ritorno di Tobia*, though the airs are shorter and not so overloaded with ornamentation. The text, as printed in Metastasio's works, contains thirteen airs, and a chorus at the end of every part. Haydn omitted this final chorus in the first part, and supplied its place by a very successfully written trio; in the second part he omitted a bass air ("Dal gran Peso"), and introduced instead an entire scene with a march, and a soprano air for Isaac, during which the sacrifice actually takes place, while in the original book it is only narrated. The new verses strike me as being written by Metastasio himself; at any rate, they are quite in his style. Considering the friendly relations which existed between him and Haydn, it is highly probable they really are from his pen.

The period at which this work was composed cannot now be very accurately fixed. To judge by the style, we ought, perhaps, to refer it to the time when Haydn was in the service of Count Morzin (1759-60), or to one of the first two or three years of his engagement with Prince Esterhazy. The supposition of an earlier date is negated by the employment of clarinets in some of the pieces, and that of a later one by the comparatively trifling importance of the work, which, in contrapuntal merit, is inferior to that by Predieri, though, by its melodic freshness and grace, it foreshadows the composer's peculiarities. *Abramo* is even less adapted than the *Ritorno di Tobia* for public performance at the present day; but, as a contribution to the history of the development of Haydn's talent, it is, I think, worthy of every attention.

LEOPOLD VON SONNLEITHNER.

THE Vienna paper called *Der Botschafter* contains, in some of its recent numbers, three articles by Richard Wagner, in which he freely, and in no very flattering manner for the establishment, says what he thinks concerning the "Imperial" Opera-House. He starts from the Emperor Joseph's maxim that "it is the object of the stage to assist in elevating morals and taste," and then shows how far the "Imperial" Opera-House at Vienna has lost sight of that object. In this instance, however, the censure in which he indulges, and the proposals he makes, do not spring from an Utopian desire to have a model German monster-theatre, for the purpose of performing his *Nibelungen*, as we read in the preface to that work. He keeps strictly within the bounds of what is practical, and, for the present, has no end in view but to tell the truth in round terms to the management and members of the company. Thus we find at the very commencement the following:—

"If we consider from *without* what is done by one of the first musically-dramatic art-institutions of Germany, namely, the Imperial Opera, we behold a confused and complicated medley of productions of the most opposite description, taken from the most varied classes of style, and connected with which there appears at first only one thing very clear, that not a single performance bears, in any respect whatever, the stamp of correctness, and that thus each one seems not to possess in itself, but in fatal outward constraint, the cause of its being brought about. It is impossible to point to a representation in which the object and the means were in perfect keeping with each other; in which, therefore, the want of talent, or the defective education of certain singers, or the ill-advised employment of the latter; insufficient preparation, and the consequent unsteadiness of others; a coarse and characterless style on the part of the chorus; gross faults in the scenic representation; generally an entire absence of arrangement in the dramatic action; vulgar and unmeaning acting of some of the artists, and, finally, gross errors and inattention with regard to the purely musical conception and rendering; neglect of light and shade; and a want of agreement between the execution of the orchestra and that of the singers, did not more or less offend and even shock the audience. Most of these performances bear the stamp of a reckless indifference, to

which the endeavours of individual artists to obtain more than usual applause for detailed effects in their performance, by forcibly stepping out of the artistic frame, constitute a repulsive contrast, and, in a certain degree, render the whole absolutely laughable."

Looking at the matter "from *within*," Wagner now proceeds to paint the "factory-like over-activity, over-working, and, in combination with utter fatigue, the power of endurance, often absolutely wonderful," as well as the virtuoso-like prominence of certain artists and dignitaries, and designates as the "principal evil of disorganization" "the loss of all community of feeling." "No one has any sense for the whole, because he has no respect for the performance of the whole." He goes on to observe that the fault "does not lie with the manager, but principally in a defect in the organization of the institution itself." The "cause of all difficulties," Wagner perceives, "almost solely in the necessity of playing every day." He brings forward everything which can reasonably be adduced against this custom, and arrives at the conclusion—"that the Opera-House ought to be an Art Institute, of which the object is to elevate the public taste, by uninterrupted good and correct performances of musical works. Since, in consequence of the complicated character of such performances, more preparation and more time are needed than for the spoken drama, the number of representations at the Imperial Opera-House should be reduced to half what they hitherto have been; and even of the reduced number only some should be devoted to opera, and the rest to ballet."

SIR,—I am desirous to know who is accountable for the barefaced untruths proclaimed so frequently in modern playbills! Is it the author whose fame to a certain extent depends on his being accounted an original writer?; or the manager to whom the announcement of a "new piece" is a special attraction?; or, are both leagued to deceive the public? There is to my thinking something extremely stupid in manager or author endeavoring to claim novelty for a production the origin of which they must feel assured will be traced. The latest attempt of this kind is remarkable. Within a few days a piece announced as "an entirely new comedy," under the title of *Silken Fetters*, by Mr. Leicester Buckingham, was produced at the Haymarket. Let us see in what consists its newness and how it can claim to be "entirely new." A five act comedy called *Une Chaine*, by Scribe, was produced at the Théâtre Français in Paris, in 1842; was brought out the same year, or the year following, at the Adelphi Theatre in an English dress; and was given by the French company at the St. James's Theatre in 1851. *Silken Fetters* is an English version of Scribe's comedy, compressed into three acts, with a change or two in the incidents, but nothing to alter the basis of the story, or to interfere with the drawing of the characters. Now, sir, is it right that a play which is more than twenty-years old, which had been performed innumerable times in the French capital, and which has been given both on the French and English stage in London, should be called "entirely new?" Is there no punishment beyond the shame of detection for such a dereliction from truth? Or does the fact that the public, as long as they are amused and excited, concern themselves little or nothing about the source whence their merriment is derived, much less about the strict veracity of theatrical announcements, form some excuse for a false paternity? Mr. Buckstone, or Mr. Leicester Buckingham, we may presume, employs merely an allowed form of speech, by which "entirely new" is meant emphatically to express "taken from the French." Authors and managers

may cite numberless instances to show they have only followed good examples, and what has been done so often may surely be done again without question. I think, nevertheless, that writers, or translators, would find it more to their advantage to acknowledge the source from which they take their plays. When Mr. John Brougham did not hesitate to own that the *Duke's Motto* was taken from the French of Paul Féval, was he a whit less honored as a dramatist, or the piece less successful, because he did not proclaim it "entirely new?" I wish indeed Mr. Brougham had pursued the same course in his new production *Bel Demonio*, instead of striving to make the world believe that he had dug the story from the heart of some of old Italian Chronicle. Everybody knew the origin of *Bel Demonio* the first night it was produced, and Mr. Brougham should have known its detection was inevitable.

It is not impossible to obtain a name as a great dramatist by merely converting French pieces into English. Mr. Tom Taylor is a great dramatist, and, as far as I know, he has done nothing but convert French pieces into English. No doubt he is a pretty good French scholar and is well acquainted with English—although his stage productions do not demonstrate any extraordinary command of language, either Gallic or vernacular. Moreover, it costs him a few hours only to translate a foreign drama. If this be the case would it not be simple madness in Mr. Tom Taylor to attempt original plays like Shakspeare, Congreve, Sheridan, or Sheridan Knowles! Only think of the time and trouble it would take him to write another *Much Ado About Nothing*, another *Love for Love*, another *School for Scandal*, or another *Love Chase*! Why, he could translate you forty French pieces while merely laying out the *scenario* of a drama after the fashion of one of the above, and when finished ten to one if it would be accepted by the manager; or, if accepted by the manager, twenty to one if it would succeed with the public. And what a difference looking at it money-wise! Mr. Tom Taylor, I venture to say, makes more by his borrowed productions in one year than Shakspeare made by his plays in ten. Therefore, I say, why should our greatest unoriginal dramatic writer direct his mind to anything else than stealing from the French, when thereby he gains ample wealth and fame, with the least possible trouble?

As long as managers give the preference to foreign adaptations and pay for them as original productions; as long as audiences are moved to admiration by complicated intrigues, extravagant incidents and sensational scenes, and seem bored by exhibitions of simplicity and truth; as long as our writers find they can become richer and more celebrated by drawing on their neighbors than on their own brains; as long as our journalists have not the courage to speak what they think; so long will the Gallic drama flourish at the expense of the English, and superficial knowledge, a smattering of French, a readiness of cant phraseology and the smallest possible acquaintance with nature, be deemed all that is required in those who support our stage literature.

Our composers of operas cannot be charged with the same servile imitation as our writers of plays. These at least strive to be original, and would fain have the world believe that their conceptions are unborrowed. No doubt this is the reason why they fail so often and why their music is so barren and vague. Having certain "compunctious visitings" with regard to literary pilfering, and having little or no ideas of their own, their compositions though thoroughly honest are extremely uninteresting. But if our

composers have no great success with the public, the more thinking part of the musical community know how to honor and praise them for endeavoring to uphold the national glory and for exhibiting, in perfect confidence in their own powers and a profound belief in their immortality, a benign contempt for their predecessors, including the great masters. I do not say this of all our composers—bear this in mind. Perhaps one reason why writers of English opera plagiarise so little may be that they are warned by the librettists, who are as universal and uncompromising thieves as even our dramatists.

RIPPINGTON PIPE.

THE annual general meeting of the Philharmonic Society took place on Monday the 16th., when the concerts for the next season were fixed for the following dates:—February 29; March 14; April 18; May 2, 16, 30; June 13, 27. Mr. George Cooper was elected member, in the room of Mr. Griffin, deceased. Mr. H. C. Cooper and Mr. O. Swendson were elected associates. The Directors for the ensuing year are Messrs. G. F. Anderson, W. G. Cusins, McMurdie, F. B. Jewson, T. B. Chatterton, T. Williams and W. Dorrell.

It need hardly be added that the director's stick will remain in the firm and experienced hand of Professor Sterndale Bennett.

CRYSTAL PALACE.—At the last Saturday concert the following programme was given:—Symphony, No. 4, in B flat, Beethoven; Arietta, "Voi che sapete" (*Figaro*), Mozart, Madame Louisa Vinning; Variations for Pianoforte, on a theme from the *Elisire d'Amore* (Op. 1), Herselt, pianoforte, Mdle. De Schultz; Concerto for Violin, in E (1st movement), Vieuxtemps, M. Lotto; Song, "One beauteous image near me stays" (*Richard Cœur de Lion*), Benedict, Mr. Renwick; Solo for Pianoforte, "Valse de Faust," Liszt, pianoforte, Mdle. De Schultz; new Song, "May Morning," C. F. Hargitt, Madame Louisa Vinning; Solo for Violin, "Le Streghe" (*Witches' Dance*), Paganini, M. Lotto; Scena, "Vieni la mia vendetta (*Lucrezia Borgia*), Donizetti, Mr. Renwick; Overture, "Calm sea and prosperous voyage," Mendelssohn.—A. Manns, conductor. The concert room was well filled, and M. Lotto created a furor in both his pieces. Mdle. De Schultz exhibited several commendable qualities as a pianist, herself-possession being remarkable.

MR. G. W. MARTIN, Conductor of the National Choral Society, is, we are informed, a candidate for the representation in Parliament, of the Borough of Newport, Isle of Wight.

MADAME RUDERSDORFF has accepted a handsome engagement from the committee of the concerts given under the direction of Herr Ferdinand Hiller at Cologne, to sing the soprano music in the *Messiah*, at a grand festival performance on the 1st of December. Madame Rudersdorff will leave London the day after the performance of *Elijah*, to be given by the Sacred Harmonic Society on the 27th inst.

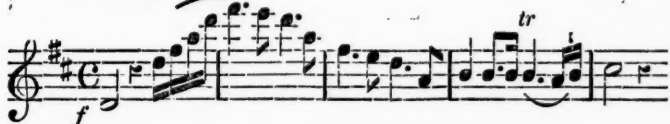
M. ASCHER.—The *Birmingham Gazette*, writing of the "Carlotta Patti" concert in Town Hall, last week says:—"M. Ascher, although unknown almost in Birmingham, personally, is known by name, where ever there is a pianoforte. He has been a most successful composer for piano, and as player is no less remarkable. His executive powers are wonderful, and he combines the greatest delicacy with a vigorous and effective touch."

SATURDAY EVENING CONCERTS.—A great treat was provided for the sons of the North, on Saturday evening, at the Concert-hall, in the entertainment on "The Songs of Scotland," given by Mr. Kennedy, the well-known Scottish vocalist. Mr. Kennedy's delivery was characterized by great taste and ability, and his rendering of the songs of Burns and other Scotch poets excited the enthusiastic applause of an audience occupying every available inch of space of the large hall. In the second part of the programme, Mr. Kennedy introduced selections from Professor Wilson's "Noctes Ambrosianae" with great effect. Mr. Land presided at the piano-forte in a most creditable manner. The entertainment is to be repeated this evening.—*Liverpool Daily Post*.

MONDAY POPULAR CONCERTS.

M. Lotto has obtained the frank acceptance of the crowd of amateurs who go to St. James's-hall to hear sonatas and quartets. As a solo player of the first rank he had already won unanimous recognition; but a still higher estimate of his powers was warranted by his admirable execution of J. S. Bach's *Chaconne*, with variations, and Tartini's sonata, entitled *La Trille du Diable*, at the Monday Popular Concerts. Paganini's violin music is very difficult, but that of Bach is even more so; while an elevation of style is exacted by the deep and solid thoughts of the Leipsic Cantor, which in the more *ad captandum* if not more brilliant fancies of the Italian virtuoso is not so indispensable, M. Lotto has shown himself a devoted disciple of Bach, which is no little to say in his behalf. So great was the effect produced by his performance of the *Chaconne*, that it was found advisable to repeat it at the 134th concert (Nov. 16)—which, by the way, was attended by one of those immense audiences for which the Monday Popular Concerts are renowned. The greater the assembly, the greater the effect, at these entertainments—at least, when the music is fine and the playing legitimate. M. Lotto played the *Chaconne* better, if possible, than before, and created an unmistakeable sensation. When called upon to repeat it he came forward and performed—not Bach's *Chaconne* nor even another piece by the same composer, but a brilliant *Study* of his own, which, however remarkable, we are bound to say was wholly out of place. M. Lotto, as a composer, is not yet quite a Bach, whatever he may be as an executant. Besides, there is a certain respect due to the profoundest of musicians, which in this instance the young Polish violinist manifestly failed to observe. Even with Tartini—to whom M. Lotto, on a previous occasion, showed the same want of deference, when called upon to repeat at least a portion of the *Trille du Diable*—this was to be regretted; but where Bach is concerned, such a proceeding amounts to nothing less than *lèse majesté* (high treason). Both in the Tenth Quartet of Beethoven, which he led at the preceding concert, and in the Third Quartet of Mendelssohn (in D, No. 1 of Op. 44), which he essayed for the first time on the occasion under notice, M. Lotto proved himself a consummate master of this class of music. Not only does he lead with spirit, but, wherever his instrument has not the most important part allotted to it, he makes it subservient to the others, proclaiming himself in this a follower in the school of Herr Joachim—the only true school of quartet-playing. Mendelssohn's quartet, thus read and thus executed (the other artists being MM. L. Ries, H. Webb, and Paque), was a genuine treat, and enchanted the audience beyond measure. The brilliant *allegro* :—

Molto allegro vivace.



"went" with infinite spirit, the vigor of the opening and the tenderness of the *cantabile* which forms the principal second subject :—

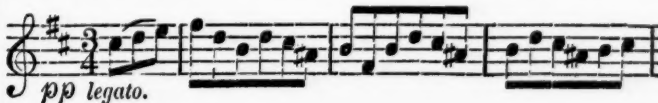


being expressed by M. Lotto with equal felicity. The charming *minuetto*, too :—

Un poco allegretto.



—with its quaint *trio* :—



—the whole making a perfect little pastoral—was all that could be desired. We could have wished a little more expression in the plaintive and exquisite *andante* :—

Andante espressivo con moto.



which is as touching as it is original (and Mendelssohnian); but the force and energy with which the impetuous and elaborate *finale* :—

Presto con brio.



was given made amends for all. The performance was, on the whole, one to remember with satisfaction.

About this fine work the "analytical programme" contains a note which may perhaps be read with some interest :—

"The second volume of Mendelssohn's letters contains a passage (in a letter to M. Ferdinand David, of Leipsic), which shows that when he had completed this quartet—the first of his Op. 44, the great composer was well pleased with it. The catalogue of Mendelssohn's works made out by Herr Julius Rietz, one of the four to whom was entrusted the task of examining his MSS. and preparing them for publication, is quite in the dark about the quartet in D major. The MS. not having been found, Herr Rietz, thinking, perhaps, that it could not by any possibility have travelled out of Germany, does not include it in the regular catalogue, with dates affixed to each composition, but alludes

to it in his preface, among 11 other works* which he has been unable to arrange chronologically. Mendelssohn, however, came so frequently to England that Herr Rietz might have just thought it likely he had some English friends, to one of the most intimate of whom he had very probably confided the original MS. of the quartet under notice. As it happens, this was really the case. The MS. of the quartet in D major is in the possession of Professor Sterndale Bennett. It is really the first of the three Op. 44—which Herr Rietz seems to doubt, inasmuch as the date he gives as probable is 1840, although No. 2 (in E minor) belongs to 1837, and No. 3 (E flat Major) to 1838. Herr Rietz's doubts are the more extraordinary, inasmuch as that he himself (under Mendelssohn's supervision) arranged all three of the quartets, Op. 44, as duets for the pianoforte, and that these arrangements are published."

The quartet in D major is not the only composition about which the information supplied by Herr Rietz's catalogue is unsatisfactory, although a little inquiry in the proper quarters might have led to very different results. Among other things, Herr Rietz does not seem to be aware that there are two wholly different versions of the famous overture entitled *The Hebrides*, the score of one of which belongs to Herr Moscheles, that of the other to Professor Sterndale Bennett. The one in ordinary use at public concerts (in possession of the latter) is published, but this is not the case with its companion and predecessor, to compare which with the other would be so interesting to every admirer of Mendelssohn's music.

The pianoforte sonata was Beethoven's in D (Op. 10), one of those works of the "immeasurably rich master" in the execution of which M. Hallé especially excels. Whether in the nervous opening *presto* :—



the pathetic *adagio* :—



the tuneful *minuetto* :—



with its pretty and playful *trio* :—



or the capricious and piquant *finale* :—



* The Pianoforte Sonata in E major, the First Symphony (in C minor), and the Second Pianoforte Trio (C minor) are among these.

M. Hallé was equally at home, equally successful. As a matter of course, he was called back at the end.

M. Hallé also joined M. Lotto in the celebrated sonata by the same composer for piano and violin, dedicated to Kreutzer—a wonderful favorite at the Monday Popular Concerts, and always received with enthusiasm. The singers were Mademoiselle Parepa (who was encored in M. Gounod's charming serenade, "Quand tu chantes bercée"—well deserving the compliment) and Mr. Wilbye Cooper, who, besides joining Mademoiselle Parepa in a duet by Blangini, gave the air from Mr. Benedict's *Richard Cœur de Lion* ("I wander in search of a treasure") and Mr. Frederick Clay's ballad, "The shades of evening." Mr. Benedict was the accompanist—*facile princeps*.

MUSIC RECEIVED FOR REVIEW.

CHAPPELL AND Co.—Arditi (L.) "Leggero Invisible," and the "Stirrup Cup." Benedict (Jules) "Absence." Engel (Louis) "La Visione." Cassidy (James) "Harum Scaram Galop." Goodban (H. W.) "The Desert Flower." Kuhe (W.) "The Desert Flower." Osborne (G. A.) "The Desert Flower," fantasia. Osborne (G. A.) "The Desert Flower," morceau de salon. Richards (Brinley) "Unrequited love," from the "Desert Flower." Richards (Brinley) "Though born in woods," from the "Desert Flower." Richards (Brinley) "Why throbs this heart?" from the "Desert Flower."

METZLER AND Co.—Glascock (Ellen L.) "The Brighton Waltz."

BELFAST.—(Abridged from the *Northern Whig*, Nov. 10th, 1860).—In a provincial town like ours, the occasional crumbs from the feast of music that fall to our share but mock the dearth they scarcely relieve; they show us our poverty, and leave us no better than they found us. When Dr. Chipp began to make the impulse of his own enthusiasm felt in this direction, better days were hoped for; he had already given the town more good music, at a cheaper rate, in his weekly organ performances, than it had ever known before; and when his project for giving gratuitous instruction and personal superintendence to classes for the practice of choral music was announced, the hope might reasonably be entertained that the movement was begun at the right end, and that the seeds of musical knowledge and taste were sown in our soil. It seems such expectations were too sanguine. The Belfast public do not particularly want to have "native talent" cultivated, and on the whole would rather not have cheap and good performances by a strong local society, trained to excellence. At least, the classes who could with the least amount of personal exertion have co-operated with Dr. Chipp, have given him their sympathy, and paid the merely nominal subscriptions for their *employés* or others unable to do it for themselves, have not chosen to do anything in the matter. Still, we are not without hope for the future, nor abandon the idea that in course of time Belfast will become a really musical town, and possess a society of its own capable of producing a great work. Great changes are slow processes in large communities, and we trust that a second attempt to introduce choral practice amongst our intelligent mechanics, if it be made, will produce a better result. In the meantime, we are inclined to look on the series of Quartet Concerts which have been organized by Dr. Chipp and Mr. H. J. Loveday, and the first of which was given last night in the Ulster Minor Hall, as in some degree a test of the musical tendencies of the town. If they do not succeed, then there is no use in trying to succeed by dint of choice selection and genuine talent. Better, then, fall back on the "comic man," and an overture written with triangle *obligato* and a drum solo. We do not think that in any provincial town in the Three Kingdoms a better concert of its class could be produced than that given last night. We subjoin the programme :—

Part 1.—Quartet in G Major—Op. 80 (Haydn); Song, "Know'st thou the Land (Peethoven)—Miss Ellen Williams; Grand Duet in B flat—Op. 83 A. (Mendelssohn)—Mrs. Robinson and Dr. Chipp.

Part 2.—Trio in B flat (Beethoven); Songs, "The First Violet," "On Wings of Music" (Mendelssohn)—Miss Ellen Williams; Quartet in E flat—Op. 12 (Mendelssohn).

Choice as this selection is, the performance was not a whit behind hand. The quartets were played by Messrs. Loveday, Hart and Dr. Chipp, and Herr Elsner (violin) with perfect unanimity of sentiment and with such delicacy of finish and decision of style, that it would be difficult to suggest an improvement. Nothing could be more gracious and suave than the *adagio* in Haydn's quartet; nothing more expressive and piquant than the deliciously-quiet *canzonetta* of Mendelssohn.

The performance of the evening, however, was Beethoven's trio. It was played by Mr. Loveday (violin), Herr Elsner (violin) and Mrs. Robinson (piano). Mrs. Robinson's playing was admirable; her touch firm, her time perfect, her expression often most true. This was remarkable in Mendelssohn's duet, which she played with Dr. Chipp, who took the bass; Miss Ellen Williams appeared for the first time here. Her voice is limited in range, but of agreeable quality. The audience was large, and apparently much gratified. On the whole, the first Subscription Concert must be pronounced a success.

THE FIRST GESELLSCHAFTS-CONCERT AT COLOGNE.*

The above concert, under the direction of Herr Ferdinand Hiller, the Town *Capellmeister*, took place in the Gürzenich, on Tuesday, the 27th ult. The following was the programme: First Part.—Beethoven, Overture to *Coriolanus*; 2. Mendelssohn, Concerto for the Violin (Herr Georg Japha); 3. Mozart, "Ave, verum corpus;" 4. Franz Lachner, Suite in D minor for Orchestra. Second Part.—Beethoven, *Christus am Oelberge* (soprano, Mdle. Georgine Schubert; tenor, Herr Wolters; bass, Herr Bergstein).

The characteristic overture to Collins' tragedy of *Coriolanus*, written in the winter of 1806—1807, and produced for the first time in the autumn of 1807, at Vienna, is still, like the overture to *Egmont*, which belongs to the year 1808, the model of a musical prologue to a spoken piece; though many composers have set themselves a similar task, and—speaking only in a musical sense—produced some very good works, the latter are, more or less, concert-overtures, the character of which is very problematical when considered in relation to the drama of which they bear the name, and no one has succeeded as well as Beethoven in satisfying the æsthetical and dramatico-musical, simultaneously with the purely musical, requirements of this high kind of programme music. It was a great treat once more to hear a very precise and vigorous performance of the work. Herr Georg Japha, from Königsberg, formerly educated under David's direction in Leipsic, and recently much liked and esteemed in the best musical circles of London, appeared for the first time here in Cologne, having been summoned to take the place of Herr Grunwald, who died so young. We bid him welcome as an excellent violinist, and an accomplished, modest artist. His execution of Mendelssohn's Concerto was distinguished by perfect purity and beauty, if not grandeur, of tone, and, by the extreme mechanical dexterity and the elegance displayed in the runs, as well as the expressive phrasing of the melodic passages, secured the approbation of the public, as the latter showed by applauding heartily and recalling Herr Japha.

Mozart's "Ave, Verum" was very well sung; the repetition, by the grand chorus, in the piano and *pianissimo* produced an especially beautiful effect. The first part of the concert was brought to a close by a precise, fiery, and nicely graduated performance of the Suite in D minor for Orchestra, by Franz Lachner, who, in compliance with an invitation from the concert-committee, conducted the work himself, and afforded us the great pleasure of seeing him here. The evening previous to the concert, the members of the Cologne Männergesangsverein, under the direction of Herr Franz Weber, showed their respect for him, by giving him a serenade, and singing several songs of his composition, their feelings being verbally expressed in eloquent language by Professor Vack, for the time being chairman of the Committee of the Association. The audience at the concert received him in the Gürzenich with boisterous applause, increased still more by the members of the orchestra and chorus, as well as by flourishes of trumpets. The admirable symphonistic work which we have already described, on the occasion of its performance at the Munich Musical Festival,* produced here, too, that unusually favorable impression it always will produce when properly rendered. Every movement excited the loudest applause, which, at the conclusion of the whole, resolved itself into a universal and enthusiastic ovation to the Master from Southern Germany.

The second part of the concert was taken up by Beethoven's *Christus am Oelberge*, a work entitled by himself a "Cantata," but subsequently called, by the publisher, an "Oratorio." The first notions for this work (we do not find the author of the text mentioned anywhere) were conceived in the summer of 1801, under an oak in the forest of the park of Schönbrunn, contiguous to Hetzendorf. It was performed for the first time on the 5th April, 1803, at Vienna, but not printed till 1810. This is not the place to dispute with the great master concerning his conception of so grand a subject; looking at the composition in a musical light, we agree with the Vienna critic of the *Allgemeine Musik-Zeitung* for the year 1803, who says the performance "corroborated the belief he had long entertained that Beethoven, in time, might effect just such a revolution in music as Mozart did; he was hurrying with long strides to the end he had in view." The name of "Cantata" ought, however, to be restored; in Holland, the work is given with a text fitted to the music and called *Die Maccabæer*.

With the exception of a few instances of a want of steadiness in the "Verdammungs" chorus, the choruses went remarkably well; the male choruses were especially excellent. Mdle. Georgine Schubert sang the brilliant part of the Seraph, overcoming its mechanical difficulties and high passages easily and surely. It was, indeed, more especially in

the high notes, that her intonation was purer and her voice more resonant than in the middle register, while, on this occasion, the contrary was the case with the tenor, Herr Wolters. Herr Bergstein was in very good voice, and brought out the part of Petrus in a highly satisfactory manner.

SACRED HARMONIC SOCIETY.—The first performance of the season 1863-4, took place at Exeter Hall on Friday night (13 inst.) As might have been expected on this occasion the place was crowded to the door. The oratorio was Mr. Costa's *Eli*, which, not having been presented for some time, was all the more welcome to its admirers. On the whole, the performance—allowing for the disappointment created by the unavoidable absence of Mr. Sims Reeves—was by far the best that has been given by the Sacred Harmonic Society, and unquestionably the best that has been heard anywhere since the Birmingham Festival of 1855. The solo vocal parts were sustained by Madame Rudersdorff (Hannah), Madame Sainton Dolby (Samuel), Messrs. Wilbye Cooper, J. Morgan, Winn, and Santley (Eli). No soprano has ever given the exultant air of Hannah—"I will extol thee"—with such spirit and vigor as Madame Rudersdorff, who, on this occasion excelling all her previous efforts, was complimented by so unanimous an encore that she could not but accede to the wish thus heartily expressed. The rest of the music she sang with her accustomed skill, like the genuine musician she is. Take, for example, the duet with Mr. Wilbye Cooper—"Wherefore is this soul cast down?"—which was applauded, and the unaccompanied quartet with Madame Sainton Dolby, Messrs. Wilbye Cooper and Mr. Santley—"We bless you in the name of the Lord"—which was also called for again and repeated in consequence. Madame Sainton was, as usual, perfect in the music of Samuel, which comprises two of the "gems" of the oratorio—the Morning and Evening Prayers. Both were sung by this accomplished lady in her very best manner, which is equivalent to saying in a manner not to be surpassed for expression and musical correctness. Mr. Wilbye Cooper exhibited those qualities which make him so eminently serviceable on all occasions; and even in the great war-song of the Philistine giant—"Philistines—hark!"—exerted himself with such good effect that, though his physical powers are scarcely equal to certain passages, he obtained both the approval and applause of his hearers. Mr. Winn was excellent in the music allotted to the second bass, including the long apostrophe to Eli—"Eli, thus saith the Lord"—which, to deliver with effect, demands both ability and care. This gentleman may be fairly congratulated on the steady progress he is making. The singing of Mr. Santley was beyond criticism. Eli is the most arduous and responsible part in the oratorio, not merely on account of its frequent declamatory recitatives and solos, but of the airs, the slow tempo of which requires a sustaining power that few singers possess. These were delivered with a solemnity appropriate to the character of the High Priest, a beauty of voice, a purity of intonation, and a breadth of phrasing not to be surpassed. The last of these airs especially—"Although my house be not with God" (the ingenious accompaniment to which was marvellously well played)—was a model of unaffected expression.

The choruses were perhaps never so well sung before. The tranquil pieces, such as "The Lord is good" and "No evil shall befall thee," being as delicate as those aiming at majesty—like "Hosanna, Hosanna in the Highest" (Part I), and "Blessed be the Lord God of Israel" (Part II), or at dramatic force—like the responses to the war-song of Saph, and "Hold not thy peace," with the march that ensues, were grand and impressive. It was a pleasure to listen to choral singing so uniformly good. The band was faultless from beginning to end, the uncommon accuracy, the happy light and shade that distinguished the accompaniments being no less remarkable than the admirable performance of the overture and March. Mr. Costa (who on appearing in the orchestra was welcomed with flattering applause—renewed at the end of the oratorio) must have been more than satisfied with so splendid an execution of the work to which he probably attaches more importance than to any other which has fallen from his pen.

There were some curtailments in the second part of the oratorio, one of which was unfortunate, inasmuch as it deprived us of the characteristic semi-chorus of Levites, "Bless ye the Lord," which every amateur would wish to see restored. We must not omit to state that Mr. Brownsmith played the organ part with his usual talent.

The next oratorio (Friday, Nov. 27) is to be Mendelssohn's *Elijah*.

MALDON, (Essex).—Mr. Walter Nichols, organist of this town, gave a concert last week, which was attended by a large audience. The singers were Madame Melseimer, Master E. Nichols (principal treble of Lincoln Cathedral), and Professor Flowers. The lady pleased her audience greatly. Professor Flowers sang "Non piu andrai" with great spirit, and was deservedly applauded. Mr. Walter Nichols was equally efficient as accompanist and solo player.

* From the *Niederrheinische Musik-Zeitung*.

* See MUSICAL WORLD, p. 707.

MUSIC IN KARLSRUHE.*

November 10th, 1863.

On the 14th November, the day on which, a year ago, Ferdinand Hiller's *Katakomben* was produced here for the first time, Richard Wagner will give, under high patronage, a grand concert, in which the stringed quartet of the Mannheim orchestra, as well as the orchestra of the Ducal Theatre here, will take part. Herr Wagner will present us with nothing but novelties, including scenes from *Tristan und Isolde*, the *Rheingold*, the *Nibelungen* (the "Ride of the Walküres") etc. We shall have, at any rate, an interesting evening. According to what Wagner has himself declared here, the refusal of the Imperial Opera-house, Vienna, or, to speak more correctly, of the singers, to place his *Tristan* on the stage, and sing in it, respectively, will not ruin the work, nor even cause it to be buried and forgotten, since a small German sovereign, who espoused Wagner's cause on a former occasion, has issued definite orders for *Tristan und Isolde* to be brought out. It is not our Sovereign, however. Can Liszt intend to pass the winter in Weimar?

On the 25th October, we were present at a performance of the opera of *Lorelei* by Geibel and Bruch, at our second Ducal Theatre in Mannheim. This was the fourth performance, and the fact that every place was taken, as well as the loud applause, proved that the interest of the public in this admirable work is still on the increase. According to report, this creation of the gifted young composer, whose last production for male chorus and orchestra ("Römischer Triumphgesang," by Ling) has also met with a brilliant reception, is in preparation at the Court Theatre, Cassel, and the German Opera, Rotterdam. In the latter city, however, Ferdinand Hiller's talented work *Die Katakomben*, and Gluck's *Alceste* will be performed previously.

TRIESTE.—(Extract from a Letter), October 19.—I can inform you, as a gratifying fact, that the public here, who hitherto have displayed a taste for no composers but Verdi, etc., are not only turning to the works of Mozart, Beethoven and Mendelssohn, but actually admiring Schumann. For this result we are indebted principally to the zealous propaganda conducted by Herr Alfred Jaell—during his prolonged stay in this, his native town—to advance the cause of classical and good modern music, his own efforts having been actively seconded by the Schiller Association, under the direction of Herr J. Heller, the violinist. Not only have pianoforte works by Schumann, such as his Quintet, the grand Sonata "Florestan und Eusebius," etc., when performed by Herr Jaell, excited the enthusiasm of the public, but even the Violin Quartets, including that in A major by Brahms, have been favorably received. Verdi's *Forza del Destino* has been mildly damned, though admirably sung by celebrities like Signora Bendazzi, Signore Graziani, Squarcia, etc.—The new opera *Le Fanciulle delle Asturie*, by Sachi, has achieved only a moderate amount of success.

DRESDEN.—The opera of *Agnes*, by C. Krebs, was revived on the 25th ult., and favorably received, the principal artists, Mad. Bürde-Ney, Herren Mitterwurzer and Schnorr von Carolsfeld, being recalled at the conclusion.—Herr von Bronsart has commenced a series of Subscription Concerts. The first programme comprised, among other pieces, Berlioz's overture to *Benvenuto Cellini*; Chopin's Concerto in E minor; Liszt's "Hungarian Rhapsody," with Orchestral Accompaniment, and Beethoven's Symphony in A major. Mad. Jachmann-Wagner sang several songs.—On the 10th inst., Mozart's *Don Juan*, which has been too long neglected, was revived for the benefit of the Pension Fund of the Chorus at the Royal Operahouse. The performance was certainly an improvement upon previous performances, but it was not first-rate, the old, worthless, German translation of the libretto being retained without any change.

BRUNSWICK.—On the 27th ult., the newly formed Association for Concert-Music commenced its series of twelve subscription concerts with a Symphony-Concert by the ducal orchestra. The manner in which the latter executed Mendelssohn's "Meeresstille und glückliche Fahrt," but more especially Beethoven's A major Symphony, was splendid. Herr Hans von Bülow, who is always welcome here, performed Beethoven's E flat major Concerto, and Liszt's Fantaisie on Hungarian national Melodies, besides conducting his ballad for full band, "Des Sängers Fluch."—At the concert given in the theatre by the members of the orchestra in aid of their Widows' Fund, the great attraction was Herr Joachim, who sent everyone into ecstasies by his incomparable playing. His execution of Viotti's Violin-Concerto; of an Adagio, by Spohr; and of the "Abendlied" by Schumann, was indescribably beautiful. The orchestra played in its usual masterly style two highly difficult instrumental pieces—the "Love Scene" and the "Feast at Capulet"—from *Roméo et Juliette*, by Berlioz.

* From the *Niederrheinische Musik-Zeitung*.

FRANKFORT-ON-THE-MAINE.—The Museum Concerts have commenced for the winter season. The first programme included Beethoven's Eighth Symphony; Choruses by Gade, Haydn, Schumann; a Violin-Concerto, by Bach, and a Fugue, by Haydn (played by Herr Kömpel from Weimar); the "Sturm," by Haydn; and Gade's "Frühlingsbotschaft," and overture to *Hamlet*. The second programme was composed of Haydn's Symphony in D minor (first time); aria from Handel's *Judas Maccabæus*, (sung by Miss Parepa); Mendelssohn's G minor Concerto (played by Mad. Clara Schumann); airs from *Die Zauberflöte*, and Auber's *Serment*; and Beethoven's Overture, Op. 124.—Rühl's Verein gave its first concert on the 2nd inst., when it performed Mendelssohn's "Lobgesang," and Cherubini's *Requiem*.—After playing, as we have stated above, at the Museum Concerts, Mad. Clara Schumann gave two concerts on her own account. The Cäcilienverein announces for this winter three concerts. At the first, Mendelssohn's *Elijah* will be performed; at the second, "O weint um sie," chorus, by Herr Ferdinand Hiller, *Gottes Zeit*, cantata, by J. S. Bach, and Mozart's *Requiem*; and, at the third, Handel's *Messiah*.

MOSCOW.—A new era has commenced for Russian opera, which is now performed entirely by German artists, who sing in Russian without understanding one word of that language. This is, without a doubt, a rather difficult task, but the singers get through it admirably. The first opera given was Glinka's *Leben für den Czar*, got up in a fortnight. It was played on the Czar's birthday, or rather Saint's day, the house being magnificently illuminated on the occasion, and crowded to excess. The applause was most enthusiastic. In future, Russian opera will generally be sung by Germans. The second performance of the above work was quite as successful as the first.—Pancani has appeared, with marked success, as John of Leyden in *Le Prophète*, which was magnificently got up.

FLORENCE.—The Duke of San Clemente has again offered a prize for a sacred composition. Vincenzo Maini has written an Easter Hymn, which is to serve as text for the music. The Duke has informed all musical professors and composers of his intention by circular. The composition must be for four parts, and the scoring that of Mozart's masses for a small orchestra. The style is to be of the classical school, broad and grandiose, as the subject requires. The prize will be awarded in conformity with the decision of the Royal Institution of this city. It consists of 8,000 francs. The work which carries off the prize will be performed under the direction of Geremia Sbolei. Intending competitors must send in their productions, accompanied by a motto, before the 31st December, 1863.

BRUSSELS.—Herr Ullmann has signed an agreement with the Society called the "Grande Harmonie" for Mdle. Carlotta Patti to sing once. For this one appearance, the young lady will receive 2,500 francs. Herr Ullmann has engaged Herren Jaell and Laube for his continental concert-tour.—According to report, Sig. Morelli's Italian operatic company, of whom Mdle. Désirée Artôt will be a member, will give some representations in the Théâtre de la Monnaie towards the end of the winter.

ST. PETERSBURG.—Tamberlick and Mad. Nantier-Didiée have appeared in *Il Trovatore*. Mdle. Fioretti sang the part of Leonore, and was admirable as long as *bravura* predominated, but she is deficient in anything like dramatic talent. Mad. Barbot, after a lengthened indisposition, appeared as Fidelio. Fioravanti came out in *Le Philtre*, but was a decided mistake. *Don Pasquale* and *Saffo* are promised.

MADRID.—After *Il Barbiere*, with which the Teatro del Oriente was opened, the Sisters Marchisio appeared in *Semiramide*. They created an immense sensation by their celebrated duet. Agnesi sang *Azur*. Mad. Borghi-Mam, Mario and Guiciardi have appeared in *La Favorita*. All the papers are in ecstasies with the performance.

MUNICH.—General Major Baron von Frays, formerly intendant of the Theatre Royal, has died, after a very protracted illness, in his seventy-fifth year.

MILAN.—A new opera, *I Profughi Fiamminghi*, is in preparation. It is composed by Sig. Facio, a young man, said to possess first-rate ability.

ELBERFELD.—Haydn's *Seasons* was recently performed with great success under the excellent direction of Herr von Hornstein.

MAYENCE.—Mdle. Désirée Artôt is announced to appear in *La Sonnambula* and *Le Philtre*.

BRESLAU.—On the 7th instant, the Singacademie gave a performance of Herr Ferdinand Hiller's oratoria, *Die Zerstörung Jerusalems*.

ATX-LA-CHAPELLE.—It is said that, next summer, the opera company from Cologne will give a series of performances here.

BASLE.—Two very successful performances of *A Midsummer Night's Dream*, with Mendelssohn's music, have lately been given.

NAPLES.—The San Carlo has closed for want of support.

GRAZ.—Wagner's *Lohengrin* will shortly be produced.

THE LATE EDWARD BACHE.—A fund is in course of being raised for the erection of a memorial in honor of the late Edward Bache, the composer.

MADAME GOLDSCHMIDT is announced to sing at two of the Liverpool Philharmonic Concerts on the 24th and 26th of the month. Handel's *Allegro* and *Elijah* are to be performed.

MADAME FREZZOLINI.—Her Majesty the Queen of Portugal has just named Madame Frezzolini her *Cantante di Camera*. The *Pirata* of Turin announces that the celebrated *cantatrice* is about to make the tour of Italy with a *troupe* under the following title:—*Compagnie lyrique Italienne d'Erminia Frezzolini, dirigée par Vittorio Longhera*.

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